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HANDLIST

ITALIAN BRONZE STATUETTES

AN EXHIBITION ORGANIZED BY
THE ARTS COUNCIL OF GREAT BRITAIN WITH THE
ITALIAN MINISTRY OF EDUCATION
AND THE RIJKSMUSEUM AMSTERDAM

THE VICTORIA AND ALBERT MUSEUM
27TH JULY TO 1ST OCTOBER 1961

THE ARTS COUNCIL 1961

INTRODUCTION

The period we know as the Renaissance is so called because it witnessed a conscious return to the antique. In the fifteenth century many Roman small bronzes were known, and the bronze statuette in the Renaissance originated in an effort to revive this classical art form. As in other departments of art, so in the small bronze the works that resulted were utterly unclassical, but in the fifteenth and sixteenth centuries most of the works included in this exhibition would have been shown beside antiques. They were made for private individuals, often for practical use, and were intended to be handled, not seen formally in cases behind glass. So intimate are they that the very conception of an exhibition of bronze statuettes is in one sense a betrayal of their inner character. It is justified by the fact, first that they include a large number of great works of art, and second that they carry us into the very centre of Renaissance life.

For Renaissance sculptors bronze was as a medium second only in significance to marble, and the Renaissance in the visual arts is generally dated from the commissioning of a work in bronze, the first of the two doors cast by GHIBERTI (1378–1455) for the Baptistry in Florence. So far as can be ascertained, Ghiberti made no independent statuettes, but two small gilt bronze figures of Saints at Città di Castello have been ascribed to him (No. 2).

The history of the bronze statuette starts with DONATELLO (1386–1466), who made three famous figures of Putti for the font in the Baptistry in Siena. A number of bronzes by or from the circle of Donatello are shown in the exhibition. Bronze sculpture in the later fifteenth century stems directly from Donatello, and was developed with most energy in the three centres in which he worked, Siena (where he was employed from 1457 till 1461 on bronze doors for the Cathedral), Florence (where he produced such works as the bronze *David* in the Bargello and the *Judith* in the Piazza della Signoria), and Padua (where he executed bronze sculptures for the high altar of Sant'Antonio).

Sienese bronze sculpture is represented in the exhibition by the eloquent relief of the *Flagellation* by FRANCESCO DI GIORGIO (1439–1501/2) from the Pinacoteca Nazionale at Perugia (No. 23), and by a small group of related works. In Florence Donatello's most notable successors were ANTONIO POLLAJUOLO (*c.* 1432–1498), VERROCCHIO (1435–1488) and BERTOLDO (*c.* 1420–1491). Pollajuolo's most famous bronze is the group of *Hercules and Antaeus* (No. 8) in the Bargello, Florence, which in the late fifteenth century was in the Medici collection. No small bronzes by Verrocchio are known, but he was responsible for one splendid work of applied art, the documented candlestick of 1468 made for the Palazzo Vecchio in Florence, now in the Rijksmuseum, Amsterdam (No. 10). As a maker of small bronzes Bertoldo is a more substantial figure, by virtue of a bronze battle relief after the antique in the Bargello, which was made for Lorenzo de' Medici and is described by Vasari (No. 14). Other masterpieces by Bertoldo are the *Hercules on Horseback* from the Galleria Estense at Modena (No. 15) and the poetic bronze of *Orpheus* or *Arion* from the Museo Nazionale, Florence (No. 13).

The most important bronze caster of the generation after that of Verrocchio and Bertoldo was Verrocchio's pupil, GIOVANNI FRANCESCO RUSTICI, best known for the great bronze group of the *Preaching of the Baptist* over the north door of the Baptistry in Florence, in the planning of which he was advised by Leonardo. Vasari describes a bronze *Mercury* which was commissioned from Rustici for a fountain at the Palazzo Medici by Cardinal Giulio de' Medici soon after the Medici returned to Florence in 1515. This has been lent from a private collection (No. 21). Some of the most fascinating small bronzes of this time are a group of statuettes of horses, apparently cast from models made by LEONARDO DA VINCI for the fresco of the *Battle of Anghiari* (1505). One of these is shown (No. 20).

In Padua bronze casting was developed by Donatello's pupil BELLANO (*c.* 1435–before 1496/7) along naturalistic lines. Works in the exhibition by this deeply individual artist include the splendid *St Jerome* from the Louvre (No. 38), the *Europa and the Bull* from the Bargello (No. 41) and the *Mountain of Hell* from the Victoria and Albert Museum (No. 42). Bellano's naturalism was refined by his pupil Riccio, the supreme master of the bronze statuette. A mouthpiece of Paduan humanism, RICCIO (active after 1496; d. 1532) produced a quantity of classicizing

bronzes and reliefs, many of them destined for practical use. Never before has so large a group of Riccio's works been brought together; these have been chosen to provide a picture not merely of his style, but of the imaginative world in which he moved. The works assembled include the relief of *St Martin and the Beggar* from the Ca d'Oro in Venice (No. 45), the *Shepherd with a Goat* (No. 56), the *Abundance* (No. 57) and a *Seated Satyr* (No. 58) from the Bargello, the *Demon* from Belluno (No. 52) and the *Pan* from the Ashmolean Museum (No. 49) (which many students would regard as the most beautiful small bronze in the world). Riccio's principal follower, DESIDERIO DA FIRENZE (active after 1532), is represented by his single documented work, the voting urn from the Museo Civico at Padua (No. 74).

The picture of Venetian bronze sculpture in the first quarter of the sixteenth century is still confused; key works here are the so-called Barbarigo altar, a relief from which is included in the exhibition (No. 91), and two signed reliefs by the associate of Giovanni Bellini, CAMELIO, one of which is also shown (No. 93). In an interesting group of anonymous Venetian bronzes, special interest attaches to the *St John the Baptist* ascribed to Antonio Lombardo from the Ashmolean Museum, Oxford (No. 88), and to the small busts of women by Tullio Lombardo from Modena (No. 89). From the same classical current come the romantic bronzes ascribed to FRANCESCO DA SANT'AGATA (active *c.* 1520), of which the most notable are the *Hercules* from Oxford (No. 83) and the *Faun playing a Double Flute* from the Louvre (No. 84).

In Mantua, under the inspiration of Mantegna, a large number of statuettes after the antique were produced for the Gonzaga court. The principal Mantuan bronze sculptor is ANTICO (d. 1528), whose name recently came into prominence through the purchase by the Victoria and Albert Museum of a parcel-gilt statuette of *Meleager* (No. 29). One of the most beautiful of Antico's parcel-gilt bronzes is the *Apollo Belvedere* in the Ca d'Oro, Venice (No. 28), which is shown with the *Hercules with a Club* from Vienna (No. 27). What is perhaps the finest surviving Mantuan relief in this style is the *Martelli Mirror*, in the Victoria and Albert Museum (No. 34).

In 1527 the great Florentine sculptor JACOPO SANSOVINO (1486–1570) arrived in Venice, bringing about a revolution in Venetian style. Of the many unsigned small bronzes ascribed to Sansovino two are universally accepted; these are the *Jupiter* in the Kunsthistorisches Museum at Vienna (No. 137) and the *Christ carrying the Cross* in the Galleria Estense at Modena (No. 138). Both of these are exhibited here. Sansovino's principal pupil DANESE CATTANEO (1509–1573) is represented by two well-known works, the *Luna* from Vienna (No. 140) and *Venus Marina* from the Museo Nazionale, Florence (No. 141). The most imposing Venetian bronze sculptor of the sixteenth century is, however, ALESSANDRO VITTORIA (1525–1608), here represented by a substantial group of works which include the *Winter* (No. 148) and *Negro Venus* (No. 150) from Vienna, the *Milo of Croton* from the Ca d'Oro in Venice (No. 149), and the *Neptune* from the Victoria and Albert Museum (No. 147).

The most prominent Venetian bronze sculptors of the close of the century, TIZIANO ASPETTI (1565–1607) and NICCOLO ROCCATAGLIATA (active 1593–1636), are also represented by blocks of works, those of the former headed by two unpublished bronzes lent by Mr Peter Harris (Nos. 163–4) and a figure of *Faith* from the Auriti collection, Rome (No. 165), and those of the latter by four music-making putti in gilt bronze from the collection of Mr Paul Wallraf (No. 171). The Venetian High Renaissance bronzes include two life-size busts by Vittoria (from the Ateneo Veneto) and by DANESE CATTANEO (from the Museo Civico, Bassano).

The High Renaissance bronzes produced in Florence before the advent of Giovanni Bologna form a less familiar field. In some respects the most impressive bronze sculptor of the first half of the century is TRIBOLO (1500–1550). A bronze of Samson and two Philistines (Nos. 102–3), ascribed to PIERINO DA VINCI (1521–1544), descends from a lost model by Michelangelo. The exhibition also contains two bronzes by his less gifted contemporary BACCIO BANDINELLI (1493–1560) (Nos. 105–6). The only bronze statuettes that can be confidently given to Bandinelli's opponent, Benvenuto Cellini (1500–1571), are those on the base of the Perseus in the Loggia dei Lanzi in Florence, but from 1570 there dates the important commission for eight mythological bronze figures (on a scale midway between the statue and statuette) for the Studiolo of Francesco I de' Medici in the Palazzo Vecchio. Some of the artists responsible for these figures certainly made small bronzes—examples by VINCENZO DANTI and AMMANATI are, for example, included in the exhibition—and one, the Fleming GIOVANNI BOLOGNA (1529–1608), became the uncontested master of the sixteenth-century Florentine bronze statuette.

Perhaps his best-known figure is the *Mercury*, a model for which from Bologna (No. 120) is

included in the exhibition. A still more imposing work of the same relatively early date is the large bronze model for the central figure of the *Fountain of Neptune* at Bologna (No. 116). Other works by Giovanni Bologna comprise two of the bronze putti from the Grimaldi Chapel at Genoa (No. 119), and the *Dwarf Morgante mounted on a Dragon* from the Bargello in Florence (No. 118) which originally formed part of a small fountain on the roof of the Loggia dei Lanzi.

The vehicle through which Giovanni Bologna's style was diffused was the bronze statuette, and his most popular models—such as the *Architecture* (No. 124) and the *Hercules and the Boar* (No. 122) —had an incalculable influence on European taste.

The bronze statuette in the seventeenth century has been less fully studied than that in the sixteenth. In Florence the scene is dominated by two pupils of Giovanni Bologna, ANTONIO SUSINI (d. 1624) and PIETRO TACCA (d. 1640), and by Giovanni Francesco Susini (d. 1646). Both the Susini specialized in making bronzes after the antique; a typical signed example of these is Giovanni Francesco Susini's evocative adaptation of the Ludovisi *Ares* in the Museo delle Terme in Rome (No. 133). Pietro Tacca was a more adventurous, though in some respects a less sensitive, artist, one of whose pupils, FRANCESCO FANELLI, worked in England for King Charles I. Two bronzes by Tacca (No. 134A and B) and two bronzes by Fanelli (Nos. 135 and 136) appear in the exhibition. The extreme end of the seventeenth century was marked by the resurgence of bronze sculpture in Florence, at the hands of GIOVANNI BATTISTA FOGGINI and MASSIMILIANO SOLDANI. In Northern Europe there was widespread demand for works by these two sculptors. The two works by Foggini exhibited (Nos. 199 and 200) were presented by Cosimo III de' Medici, Grand-Duke of Tuscany, in 1714 to the French painter Rigaud, and the four reliefs of the Seasons by Massimiliano Soldani (Nos. 193–6), graciously lent by Her Majesty the Queen, were cast in 1715 for an English patron, Lord Burlington. A Venetian artist of the time whose works were especially admired by visitors to Italy is FRANCESCO BERTOS, one of whose infinitely ingenious groups is lent by Mr Paul Wallraf (No. 201).

In Rome in the seventeenth century style was dominated by BERNINI, who, like Michelangelo before him, preferred the medium of marble to that of bronze. Some of Bernini's few fully authenticated bronzes are four decorative masks (No. 187A–D), which have remained in the possession of his descendants. Bronze plays a more important part in the work of Bernini's contemporary rival, ALESSANDRO ALGARDI, who is represented as a portrait sculptor by the magnificent bronze and porphyry bust of Pope Innocent X from the Palazzo Doria in Rome (No. 188), and as a maker of small bronzes by the important group of *St Michael overcoming Satan* (No. 189), which was cast for S. Michele in Bosco at Bologna.

In selecting the works shown in this exhibition an attempt has been made, first to offer a representative history of the bronze statuette, second to represent in a worthy way the great artists by whom bronze statuettes were made, and third to juxtapose signed, documented or otherwise authenticated works with works whose attribution is conjectural. It is intended to provide a basis for the study of Italian bronze sculpture, and at the same time to offer a conspectus of some of the most individual, inventive and eloquent small sculptures that have ever been produced.

THIRTEENTH CENTURY

TUSCANY

WORKSHOP OF NICOLA PISANO (active 1258–1278)

1 Head of a Woman
Museo di Palazzo Venezia, Rome

FIFTEENTH AND EARLY SIXTEENTH CENTURIES

FLORENCE

Attributed to LORENZO GHIBERTI (1378–1455)

2 Saints Andrew and Francis
Pinacoteca, Città di Castello

DONATELLO (1386–1466)

3 Putto
Museo Nazionale, Florence
4 Putto with a Dolphin
Victoria and Albert Museum, London

Style of DONATELLO

5 Christ on the Cross with the Virgin and St John
Musée du Louvre, Paris

FLORENTINE (middle of the fifteenth century)

6 St John the Baptist
Museo Nazionale, Florence
7 Putto with right Arm raised
Victoria and Albert Museum, London

ANTONIO DEL POLLAJUOLO (1433–1498)

8 Hercules and Antaeus
Museo Nazionale, Florence
9 David
Museo Nazionale di Capodimonte, Naples

ANDREA DEL VERROCCHIO (1435–1488)

10 Candlestick
Rijksmuseum, Amsterdam

FLORENTINE (*c.* 1475)

11 Cupid with a Bow and Quiver
Mrs Miriam Sacher, London

Follower of MINO DA FIESOLE

12 Head of a Child
Museo Nazionale di Capodimonte, Naples

BERTOLDO (*c.* 1420–1491)

13 Arion
Museo Nazionale, Florence
14 Battle Relief
Museo Nazionale, Florence
15 Hercules on Horseback
Museo Estense, Modena
16 Hercules and the Nemean Lion
Victoria and Albert Museum, London
17 Hercules with the Apples of the Hesperides
Victoria and Albert Museum, London
18 The Education of Cupid
Victoria and Albert Museum, London

Attributed to BERTOLDO

19 Seated Nude
Museo Nazionale di Capodimonte, Naples

LEONARDO DA VINCI (1452–1519)

20 Rearing Horse
Mr Pierre Jeannerat, London

GIOVANNI FRANCESCO RUSTICI (1474–1554)

21 Mercury
Private Collection

SIENA

VECCHIETTA (1412–1480)

22 The Flagellation
Victoria and Albert Museum, London

FRANCESCO DI GIORGIO MARTINI (1439–1501)

23 The Flagellation
Galleria Nazionale dell'Umbria, Perugia

Attributed to FRANCESCO DI GIORGIO MARTINI

24 Arion (?)
Kunsthistorisches Museum, Vienna

CENTRAL ITALY

TUSCAN or EMILIAN (first half of fifteenth century)

25 Shield-bearer
Museo Civico, Bologna

CENTRAL ITALIAN (beginning of the sixteenth century)

26 She-wolf with Romulus and Remus
Rijksmuseum, Amsterdam

MANTUA

PIER JACOPO ALARI BONACOLSI called ANTICO (1460–1528)

27 Hercules with the Club
Kunsthistorisches Museum, Vienna
28 Apollo Belvedere
Ca d'Oro, Venice
29 Meleager
Victoria and Albert Museum, London
30 The Gonzaga Vase
Museo Estense, Modena
31 Venus (or Atropos)
Victoria and Albert Museum, London
32 Venus
Museo Nazionale di Capodimonte, Naples
33 Venus Felix
Museo Nazionale di Capodimonte, Naples

MANTUAN (late fifteenth century)

34 The Martelli Mirror
Victoria and Albert Museum, London

NORTH ITALY

NORTH ITALIAN (early sixteenth century)

35 Bust of a Man
Museo Estense, Modena
36 Marsyas
Museo Estense, Modena
37 Bust of a Woman
Museo Estense, Modena

PADUA

BARTOLOMEO BELLANO (*c.* 1435–1496/7)

38 St Jerome
Musée du Louvre, Paris
39 Grazing Ox
Ca d'Oro, Venice
40 Three Horses
Ca d'Oro, Venice
41 The Rape of Europa
Museo Nazionale, Florence
42 The Mountain of Hell
Victoria and Albert Museum, London

PADUAN (late fifteenth century)

43 A Damned Soul
Museo di Palazzo Venezia, Rome
44 Inkstand with Vulcan at the Forge
Museo di Palazzo Venezia, Rome

ANDREA BRIOSCO called RICCIO (*c.* 1470/5–1532)

45 St Martin and the Beggar
Ca d'Oro, Venice
46 Sphinx
Victoria and Albert Museum, London
47 Sphinx
Victoria and Albert Museum, London
48 Warrior on Horseback
Victoria and Albert Museum, London
49 Seated Pan
University of Oxford, Ashmolean Museum
50 Sleeping Nymph
Private Collection
51 The Punishment of Pan
University of Oxford, Ashmolean Museum
52 A Demon
Museo Civico, Belluno
53 A fat Man
Museo del Castello Sforzesco, Milan
54 Ram
Museo di Palazzo Venezia, Rome
55 Satyr and Satyress
Victoria and Albert Museum, London
56 Shepherd with a Goat
Museo Nazionale, Florence
57 Abundance
Museo Nazionale, Florence
58 Seated Satyr
Museo Nazionale, Florence
59 Satyr supporting a Shell
Museo di Palazzo Venezia, Rome
60 Bust of a Woman
Museo Nazionale, Florence
61 Grotesque Door-knocker with a Devil clutching the Head of a Bull
Mr Francis Stonor, London
62 Lamp in the form of a Sphinx
Museo Estense, Modena
63 Oil Lamp with the Mask of a bearded Man
Victoria and Albert Museum, London
64 Oil Lamp in the form of a Boat
Victoria and Albert Museum, London

65 Lamp in the form of a grotesque Head
Museo Estense, Modena
66 Vase
Museo Nazionale, Florence
67 The Entombment
Ca d'Oro, Venice
68 The Entombment
Ca d'Oro, Venice
69 Dido
H.E. Giacinto Auriti, Rome
70 Tobias
Museo Nazionale, Florence
71 Seated Satyr
Museo Civico, Padua

SEVERO DA RAVENNA (active *c.* 1500)

72 Pluto with a Dragon
Museo Nazionale, Florence

Attributed to SEVERO DA RAVENNA

73 Negro Boy mounted on a Goat
The Barber Institute of Fine Arts, Birmingham University

DESIDERIO DA FIRENZE (documented 1532–1545)

74 Voting Urn
Museo Civico, Padua
75 Standing Satyr
Victoria and Albert Museum, London
76 Tabernacle Doors
Ca d'Oro, Venice

Attributed to DESIDERIO DA FIRENZE

77 Bell
Musei Civici, Brescia
78 Bell
Musei Civici, Brescia
79 Perfume Burner
Rijksmuseum, Amsterdam

PADUAN (first half of the sixteenth century)

80 Bowl
Museo Nazionale, Florence
81 Meleager (or Adonis)
Victoria and Albert Museum, London
82 Venus
Victoria and Albert Museum, London

FRANCESCO DA SANT'AGATA (active *c.* 1520)

83 Hercules
University of Oxford, Ashmolean Museum
84 Faun playing a Double Flute
Musée du Louvre, Paris

Style of FRANCESCO DA SANT'AGATA

85 Male Figure with Arms raised
Mr John Bryson, Oxford
86 Female Figure with Arms raised
Mr John Bryson, Oxford

VENICE

VENETIAN (last quarter of the fifteenth century)

87 Child with Hour-glass and Skull
Victoria and Albert Museum, London

VENETIAN (*c.* 1500)

88 St John the Baptist
University of Oxford, Ashmolean Museum

TULLIO LOMBARDO (*c.* 1455–1532)

89A Head of a Girl
Museo Estense, Modena
89B Head of a Girl
Museo Estense, Modena
90 Bust of a bearded Man
Rijksmuseum, Amsterdam

MASTER OF THE BARBARIGO ALTAR (active *c.* 1515)

91 The Assumption of the Virgin
Ca d'Oro, Venice
92 St Jerome
Musei Civici, Brescia

VITTOR CAMELIO (*c.* 1460–1537)

93 Battle of the Giants
Ca d'Oro, Venice

VENETIAN (first quarter of the sixteenth century)

94 Hercules and the Serpent
Museo Correr, Venice
95 Bust of a Child
Museo Correr, Venice
96 Bust of a Child
Ca d'Oro, Venice
97 Prudence
Musei Civici, Brescia

LOMBARDY

MAFFEO OLIVIERI (1484–1543/4)

98 Meleager
H.E. Giacinto Auriti, Rome

MILANESE (middle of the sixteenth century)

99 Gian Giacomo Trivulzio
Museo del Castello Sforzesco, Milan

MIDDLE OF THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

FLORENCE

NICCOLO TRIBOLO (1500–1550)

100 Aesop
Victoria and Albert Museum, London

PIERINO DA VINCI (*c.* 1521–1554)

101 Jealousy
Museum Boymans-van Beuningen, Rotterdam
102 Samson slaying two Philistines
Museum Boymans-van Beuningen, Rotterdam
103 Samson slaying two Philistines
Museo Nazionale, Florence

Attributed to PIERINO DA VINCI

104 Samson slaying a Philistine
Museum Boymans-van Beuningen, Rotterdam

BACCIO BANDINELLI (1488–1559 or 1560)

105 Venus with a Dove
Museo Nazionale, Florence
106 Cleopatra
Museo Nazionale di Capodimonte, Naples

DOMENICO POGGINI (1520–1590)

107 Pluto
Palazzo della Signoria, Florence

VINCENZO DANTI (1530–1576)

108 Honour victorious over Falsehood
Palazzo Pitti, Florence
109 Latona and her Children
University of Oxford, Ashmolean Museum
110 Moses and the Brazen Serpent
Museo Nazionale, Florence

BARTOLOMEO AMMANNATI (1511–1582)

111 Hercules
Museo Civico, Padua
112 Omphale
Museo Civico, Padua
113 Inkstand in the form of a Satyr on a Tortoise
University of Oxford, Ashmolean Museum

GIOVANNI BANDINI (1540–1599)

114 Juno
Palazzo della Signoria, Florence

VINCENZO DE ROSSI (1525–1587)

115 Vulcan
Palazzo della Signoria, Florence

GIOVANNI BOLOGNA (1529–1608)

116 Neptune
Museo Civico, Bologna
117 Apollo
Palazzo della Signoria, Florence
118 The Dwarf Morgante mounted on a Dragon
Museo Nazionale, Florence
119A Angel
The University, Genoa
119B Angel
The University, Genoa
120 Mercury
Museo Civico, Bologna
121 Mercury
Museo Nazionale di Capodimonte, Naples
122 Hercules and the Erymanthian Boar
Museo Nazionale di Capodimonte, Naples
123 Christ at the Column
Museo Nazionale, Florence
124 Architecture (Silvered bronze)
D. G. van Beuningen Collection, Vierhouten

FLORENTINE (*c.* 1575)

125 Music-making Putti in a Shell
Museo di Palazzo Venezia, Rome

Attributed to GIOVANNI CACCINI (1556–1612)

126 Peasant with a Fowling-lantern
Museo di Palazzo Venezia, Rome

LODOVICO CARDI called CIGOLI (1559–1613)

127 Ecorché male Figure
Museo Nazionale, Florence

ORAZIO MOCHI (d. 1625)

128 The Game of Saccomazzone
Museo di Palazzo Venezia, Rome

ANTONIO SUSINI (d. 1624)

129 Horse killed by a Lion
Museo di Palazzo Venezia, Rome
130 Bull killed by a Lion
Museo di Palazzo Venezia, Rome

GIOVANNI FRANCESCO SUSINI (d. 1646)

131 Dying Gladiator
Museo Nazionale, Florence

132 Boar
Museo Nazionale, Florence
133 Ares
University of Oxford, Ashmolean Museum

PIETRO TACCA (1577–1640)

134A Rearing Horse
Museo di Palazzo Venezia, Rome
134B Rearing Horse
Museo di Palazzo Venezia, Rome

FRANCESCO FANELLI (1609–1665)

135 Horse
The Duke of Portland
136 St George and the Dragon
Mr Leon Bagrit, London

PADUA AND VENICE

JACOPO TATTI called SANSOVINO (1486–1570)

137 Jupiter holding a Thunderbolt
Kunsthistorisches Museum, Vienna
138 Christ in Limbo
Museo Estense, Modena

DANESE CATTANEO (1509–1573)

139 Bust of Lazzaro Bonamico
Museo Civico, Bassano
140 Luna
Kunsthistorisches Museum, Vienna
141 Marine Venus
Museo Nazionale, Florence
142 The Feast of the Gods
Victoria and Albert Museum, London

TIZIANO MINIO (*c.* 1517–1552)

143 Neptune
Victoria and Albert Museum, London
144 Figurated Base
Museo Nazionale, Florence

ALFONSO ALBERGHETTI (active 1559–1585)

145 Vase
Museo Artistico-Industriale in Palazzo Barberini, Rome

ALESSANDRO VITTORIA (1525–1608)

146 Bust of Tommaso Rangone
Ateneo Veneto, Venice
147 Neptune
Victoria and Albert Museum, London
148 Allegory of Winter
Kunsthistorisches Museum, Vienna
149 Milo of Croton
Ca d'Oro, Venice
150 Negress
Kunsthistorisches Museum, Vienna
151 Neptune
Mr Paul Wallraf, London
152 Vulcan
Mr Paul Wallraf, London
153 Juno
Museo Civico, Padua
154 Lamp in the form of a Woman warming her Hands at a Brazier
Museo Nazionale di Capodimonte, Naples
155 St Peter (silver)
Museum Boymans-van Beuningen, Rotterdam
156 St Paul (silver)
Museum Boymans-van Beuningen, Rotterdam

MASTER OF THE HAGGARD OLD MEN (probably active *c.* 1560–1580)

157 Chronos
Kunsthistorisches Museum, Vienna

GIULIO DEL MORO (1555–1614)

158 The Redeemer
Museo di Palazzo Venezia, Rome

GIROLAMO CAMPAGNA (1552?–1623?)

159 Kneeling Youth carrying a Shell
Victoria and Albert Museum, London
160A Meleager
Museo di Palazzo Venezia, Rome
160B Atlanta
Museo di Palazzo Venezia, Rome

GIUSEPPE DE LEVI (active Verona, late sixteenth century)

161 Inkstand with Christ and the Woman of Samaria
Mr Leon Bagrit, London

A. E. LEVIS (active in Verona in 1594)

162 Door-knocker
H.E. Giacinto Auriti, Rome

TIZIANO ASPETTI (1565–1607)

163 Mars
Mr Peter Harris, London
164 Venus
Mr Peter Harris, London
165 Faith
H.E. Giacinto Auriti, Rome
166 Marine Venus
Museo Civico, Padua

CAMILLO MARIANI (1556–1611)

167 San Crescentino and the Dragon
Municipio, Urbino

NICCOLO ROCCATAGLIATA (active before 1593–after 1636)

168 The Expulsion from Paradise
Kunsthistorisches Museum, Vienna
169 Bacchus
Victoria and Albert Museum, London
170 St George
Ca d'Oro, Venice
171 Four Music-making Putti
Mr Paul Wallraf, London
172 Playing Putti
Museo Correr, Venice
173 Angel
Museo di Palazzo Venezia, Rome

VENETIAN (middle of the sixteenth century)

174 Atlas
Museo di Palazzo Venezia, Rome
175 Male Nude on Horseback
Rijksmuseum, Amsterdam
176 Candlestick
Museo di Palazzo Venezia, Rome
177 Putto
Musei Civici, Brescia

VENETIAN (*c.* 1575)

178 The Three Graces
Museo Estense, Modena
179 Salt-cellar in the form of a Shell
Museo Civico, Siena
180 Venus chastising Cupid
Museo di Palazzo Venezia, Rome

PADUAN (second half of the sixteenth century)

181 Hercules resting
Museo Civico, Padua

LOMBARDY

LEONE LEONI (*c.* 1509–1590)

182 An armed Warrior
Museo Estense, Modena

NORTH ITALIAN (late sixteenth century)

183 Bowl
Museo del Castello Sforzesco, Milan

LOMBARD (*c.* 1575)

184 Standing Warrior
Museo Estense, Modena

ROME

BASTIANO TORRIGIANI (active 1573–1596)

185 Pope Gregory XIV (1590–1591)
Rijksmuseum, Amsterdam

NICCOLO CORDIERI (1567–1612)

186 Charity
Victoria and Albert Museum, London

ROME

GIAN LORENZO BERNINI (1598–1680)

187A–D Four grotesque Male Heads
Eredi Bernini, Rome

ALESSANDRO ALGARDI (1595–1654)

188 Pope Innocent X (bronze and porphyry)
Palazzo Doria, Rome
189 St Michael overcoming Satan
Museo Civico, Bologna
190 Charity
Victoria and Albert Museum, London

MELCHIORE CAFFA (*c.* 1635–before 1668)

191 The Baptism of Christ
Van Beuningen Collection, Vierhouten

ROMAN (?) (*c.* 1700)

192 Hercules bringing Cerberus to Eurystheus
Mr Brinsley Ford, London

FLORENCE

MASSIMILIANO SOLDANI (1658–1740)

193 Spring
H.M. The Queen
194 Summer
H.M. The Queen
195 Autumn
H.M. The Queen
196 Winter
H.M. The Queen
197 Ewer
The Victoria and Albert Museum, London
198 Ewer
The Victoria and Albert Museum, London

GIOVANNI BATTISTA FOGGINI (1652–1725)

199 The Flaying of Marsyas
Sir Simon and Lady Marks, London
200 Prometheus
Sir Simon and Lady Marks, London

NORTH ITALY

FRANCESCO BERTOS (active 1693–1710)

201 Homage to Sculpture
Mr Paul Wallraf, London
202 Allegory of Sculpture
Mr Brinsley Ford, London

GIUSEPPE MARIA MAZZA (1653–1741)

203 Virgin and Child
H.E. Giacinto Auriti, Rome

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